

28. By this kind king an immense pond was cut near his **INDRA**-like palace. It was in size like the sea; its water was clearer than the autumnal sky, more purifying than the waters of the *Ganges*, more deep than the heart of the profound casuist, more cold than the rays of the moon, and more delicious to the taste than nectar.

29. By this victorious one an open temple was built, and it was the delight of the eyes; the moon-light of the white lily, the mind; the splendid workshop of the celestial artist **VISHWAKARMA**, the beautiful fort of those afraid of being seized by heat, and the way of him who covets fame.

30. Houses with water were on every road, tanks in every city, lamps full and splendid in every temple, sheds for reading the *Vedas*, &c. in every direction, the ornaments of the **bráhmans** cities. Sacrifices too and bridges were conspicuous in all directions.

31. By him was given with pleasure to the preserving **bráhmans**, for residence, a city of **BRAHMA'**, one nearly equal of **VRISHASPATI**, and one of **SHIVA**, and one of the venerable **VISHNU**. There the serpent wickedness was withered by the crackling smoke, the sign of sacrifices commenced.

32. The famous **SANANDAKA**, the most venerable of **bráhmans**, remained near this palace. This chief of teachers was in appearance like **VISHNU**, and differed nothing from him.

33. The poet **UDAYANA**, by the king's command, wrote this (eulogy) which resembles a fine woman, always charming in the motions of her handsome feet, with harmonious sounds in her throat, adorned with ornaments, and coming with pleasure to my resting place.

34. As long as the moon and its rays, the earth and its supporter, the lotus and *Lakshmi*, *Gangá*, and the supporter of *Himálaya*, the sea and its waves, words and their meaning, abide together in the world, so long the palace and fame of this king will ever shine through the three worlds.

35. **SACHANDRA-DHABALA**, the son of **DHAVALA-DHIVA**, wrote this excellent inscription on a slab in jewel-like letters over the door of this **INDRA**-like king.

36. The best artist engraved these well arranged words, which resemble pearls, on a stone-slab.

III.—*Specimens of Hindu Coins descended from the Parthian type, and of the Ancient Coins of Ceylon.* By **JAMES PRINSEP**, *Sec. As. Soc.*

Among the coins extracted from the *Manikyala* tope were two that excited more than ordinary curiosity from their having marginal inscriptions in Sanscrit characters around a device in all other respects of the Sassanian type. The inscription (which will be found in Plate XXI. of vol. III. also p. 439) baffled all attempts to decypher it. The repetition of the word *Srî* left little doubt of its language being

Indo - Sassanian Coins.



Sanscrit, but neither with the aid of modern nor ancient alphabets could the sentence be made out. The individual letters seemed to be

श्रीह्रितिविरघेरभवदरपविर श्रीयह्रितिणचद्वजारि :

Shortly afterwards, among the coins procured for me by KERA'MAT ALI, another instance of the mixture of legends was discovered (Vol. III. Pl. XXV. p. 439) ; and here the name was clearly श्रिवसुदेव *Srī Vasudeva*, either denoting the god KRISHNA, or the Indian monarch of that name alluded to in the Persian histories. Mr. MASSON'S last memoir containing one or two coins of the same class, led to a fresh scrutiny of our respective cabinets, whence with Capt. CUNNINGHAM'S aid I have now assembled a tolerable group of Indo-Sassanian specimens, for inspection at least, though it will be difficult to say much about them.

The distinctive characters of the Sassanian or Parthian coins are, the fire-altar reverse, the peculiar head-dress of the king with flowing fillets,—sometimes the latter attached to the shoulders,—and a legend in the Pehlevi character. There is, however, as Mr. MASSON has pointed out in a memoir published in this Journal*, a marked difference between our coins, (called by Ton “ of a Parthian dynasty unknown to history,”) and the genuine series of *Persia* proper.

Sassanian coins, of the type common to *Persia*, are never found at *Beghram*, according to MASSON, although they are brought for sale in abundance to the bazar of *Cábul*. Two exceptions, however, are noted,—one, an extensive series of small copper coins having a crowned head on the obverse, with a name in the same character as that on fig. 3, greatly resembling the corrupted Greek of the deteriorated *Nanorao* group—the commonest inscription can be exactly represented by the English type **posopo**. One of this group, supposed by Mr. MASSON to bear the *Bamián* name, was depicted in his note on the antiquities of that place in Vol. V. On the reverse of all these is the fire-altar without supporters, “ demonstrating, at least,” as Mr. MASSON writes, “ that they were adorers of *Mithra* ; while from the numbers in which these coins occur at *Beghram*, it may be further inferred that they were current there, and that the sovereigns they commemorate ruled there: although the difficulty then presents itself to determine at what period to introduce their sway, with the mass of Greek and Indo-Scythic coins before us. The coins themselves, however numerous, may be reduced into three series with reference to the nature of the head-dress. The first class bearing a helmet, the second a crown with a ball above it, and the third a

* Note on the *Bámian* antiquities, vol. V. p. 711.

tripartite crown surmounted by an arch of jewels." All these head-dresses, it must be remarked, are met with in the regular Sassanians of Persia, and it may therefore be possible that they were but a provincial coinage of the same dynasty. It was under this impression that I omitted to engrave the figures of these coins, reserving them for a Sassanian series,—although some of them would have served remarkably well as the precursors or prototypes of the copper coins about to be described in Plate XV.

The second exception noted by our countryman at *Cábul* is the Indo-Sassanian group, figs. 3, 5 and 6, of Plate XIV. "The strongly marked Indian features of the busts, and their plentiful occurrence at *Beghram*, especially of their copper money, prove these princes to have ruled here. The heads are remarkable for the bulls' (or buffaloes') skulls around them,—some having four or five of these ornaments, but in general one only surmounts the cap. The legend is in a peculiar and unknown type. The reverse is distinguished by the wheel over the heads of the altar defenders." A great many of the type No. 5 were extracted from the principal tope of *Hiddah* near *Jelalábád*. (See Vol. V. p. 28.)

MR. MASSON (J. A. S. Vol. V. 711) refers them to the *Kiánián* dynasty of Persian historians, to whom he would also attribute the *Bamián* antiquities. He cannot of course here allude to the early branch, which includes CYRUS, CAMBYSES and DARIUS HYSTAPES, for it is very evident that the coins before us cannot equal, much less surpass, in antiquity the celebrated *daric archers* of Spartan notoriety. He must rather speak of their far descendants, to whom the present independent chiefs of *Seistán* still proudly trace their origin. This race under the name of *Tajik* claims proprietary right to the soil, though encroached upon by the *Afgháns* on all sides, and at *Bamián* they are found inhabiting the very caves and temples constructed by their infidel progenitors.

As to the probable date of these coins then, little more can be conjectured than that they were contemporaneous with the Sassanian dynasty in *Persia*, viz. between the third and sixth centuries. Their frequent discovery in the *Panjáb* topes, accompanied with the Indo-Scythics having Greek legends, should give them a claim to the earlier period; but as far as the fire-worship is concerned, we learn from PRICE'S *Muhammadian history*, that "as late as the reign of MASAU'D, son of Sultán MAHMU'D of *Ghizni* (A. D. 1034), a race, supposed to be the remnant of the ancient Persian stock, submitted to his arms," who had doubtless maintained their national faith to that time unchanged.

The intimate relation between the worshippers of MITRA and the followers of the *Vedas*, is established by the affinity of the language in which the books of ZOROASTER are recorded, with the Sanskrit. The learned restorer of this ancient text indeed cites some reasons for giving priority to the Zend as a language, and he finds many occasions of interpreting the verbal obscurities of the *Vedas* from analogies in the latter. I cannot refrain in this place from noticing, in allusion to Mr. MASSON's location of the *Kaianians*, a passage in M. BURNOUF's most elaborate *Commentaire sur le Yçna*, just received from Paris, bearing upon this point, and leading to the unexpected conclusion that the *Kaianians* of Persia and the *Suryavansas* of India, are the same, or have a common origin. The word *kai* preferred to so many names (as *Kaiumars*, *Kaikobad*, *Kaikous*, *Kaikhosru*, &c.) having the same signification as the Sanskrit *kavi*, कवि, "the Sun." Against such a hypothesis, however, M. BURNOUF confesses that the *Gujerati* translator of the *Yçna*, NERIOSINGHA, renders the word كِي *kai*, simply by the Sanscrit equivalent for "king." I give the passage at length, as of first importance in a discussion on a mixed Indo-Sassanian coinage.

"Je n'ai pu, jusqu'à présent, déterminer si les Kaïaniens ou les rois dont le nom est précédé de *ké* (en Zend *kavi*) sont les rois *soleil* ou des rois *descendant du soleil*; en d'autres termes, si le titre de *soleil* a été joint au nom de chacun de ces rois, uniquement pour indiquer la splendeur de leur puissance, ou bien si le chef de cette dynastie a passé pour descendre du soleil, et s'il a laissé ce titre à ses successeurs, comme cela a eu lieu dans l'Inde pour les *Suryavança*. Je ne veux pas ajouter une hypothèse étymologique aux traditions fabuleuses dont les Parses ont mêlé l'histoire de ces rois; mais il serait intéressant de retrouver la forme Zende du nom du premier des Kaïaniens, de *Kobâd* كَبَاد, nom dans lequel on découvrirait peut-être le mot *kavi* (nom. *kavâ* et *kava*), soleil. Si *Kobâd* pouvait signifier "le soleil" ou "fils du soleil," la question que nous posions tout à l'heure serait résolue, et les autres Kaïaniens n'auraient reçu le titre de *kavi* (*ké*) que parce que la tradition les regardait comme issus d'un fils du soleil. Je remarquerai encore, sans attacher toutefois beaucoup d'importance à ce rapprochement, qu'on trouve dans l'histoire héroïque de l'Inde plusieurs rois du nom de *kavi*, et notamment un fils de PRIYAVRATA, roi d'*Antarvédi*. HAMILTON dans l'index de ses *Genealogies of the Hindus* cité quatre personnages de ce nom, sans parler de deux autres rois, dans le nom desquels figure ce même titre de *kavi**. Enfin M. ROSEN a cité un

* *Gen. Hindus*, page 77, on trouve dans le Rik et dans le Yadjourvéda, un roi nommé *Cavasha*, (COLEBROOKE, *As. Res.* VIII. 399;) et ce qui peut faire penser

vers extrait d'un hymne du Rigvéda, dans lequel les mots *viçdm kavim*, voisins du composé *viçpatim*, doivent peut-être se traduire plutôt par *hominum regem* que par *agricolarum vatem*."—[*Commentaire sur le Yaçna, chapitre I. p. 455.*]

I now proceed to particularize the coins inserted in my plate.

Indo-Sassanian Coins, Plate XIV.

Fig. 1, a silver coin in my cabinet of an unique type:—*Obverse* the prince on horse-back, head disproportionate in dimensions. On the horse's neck is a flower vase*, which is probably supported by the man's left arm; on the margin are some indistinct Pehlevi characters and on the field a monogram, resembling the Nágari letter ञ. The device on the *reverse* is nearly obliterated.

Fig. 2, a copper coin, also unique: it escaped my detection among a number of old *Bokhara* Musalmán coins, or it should have appeared along with the *bull* and *horseman* or Rájút series of December, 1835. It seems to link this curious outline group with the full-faced Sassanians of VASUDEVA, &c.; for on the border of the obverse are Pehlevi letters. The features of the supposed face are barely admissible as such even on the lowest estimate of native art. The horse on the *reverse* is more palpable, but it seems more like a *toghreh* or flourish of Persian letters, than ever. It is also reversed in position, and has no Nágari legend.

The coins of this genus, although we have found them connected with *Delhi* sovereigns and *Malwa* rajas at one end of the series, evidently reach at the other to the bráhmanical rulers of the *Panjáb*, and probably *Cábul*. They are procured much more abundantly at the latter place (and on the site of *Taxila* according to M. COURT) than in any part of India. Some of them exhibit on their reverse the style of Arabic now known to belong to the *Ghaznavi* Sultáns, while others agree rather with the *Ghori* type, and contain known names of that dynasty.

Fig. 3, a silver coin in my cabinet, K. A. Several of the same nature are depicted by MASSON as noticed above. The execution is very bold and the preservation equally good. A double blow has, however, confused the impression on the reverse.

The head-dress or helmet is surmounted by the head of a buffalo, in imitation perhaps of MENANDER's elephant trophy. The two wings common on the Sassanian cap are still preserved. The

a quelque monarque *Bactrien*, c'est que ce *Kavacha* est père de *Tura*, dont le nom rappelle le *Touran*. Mais je ne crois pas, pour cela, que *Kavacha* puisse être identifié avec le mot *Zend* et *Sanscrit kavi*.

* Perhaps the *Kámacumbha* or vase of abundance, of *Tod. Ann. Raj. I. 603*.

prince wears a profusion of pearls and handsome earrings. In front of his face is a legend in an unknown character, which can, however, be almost exactly represented by Nágari numerals, thus : ३ १४ ० ३ ० २. None of the pure Pehlevi is to be seen on either face, but on the shoulder in the corner is something like a Nágari म, which is probably an *m*, not a *bh*. The fire-altar of the reverse is remarkable from the two wheels or *chakras* over the officiating priests. We shall see more of these again as we descend.

Fig. 4. is a silver coin in Dr. SWINEY'S possession : it is of inferior workmanship, the features *beginning* to be cut in outline. A diminutive figure (female) in front of the face holds a flower or cornucopia :—just above can be discerned two small Sanskrit letters प्रति or *pratá* . . . which suffice to ally the coin with our present group.

The two succeeding figures are from MASSON'S drawings, some of which have already appeared in lithography. *Fig. 5* represents rather a numerous class of the same type as *fig. 3*. The letter of the legend is sometimes omitted, and the ∞ becomes a ∞ ; but without examining the coins themselves, it would be unsafe to argue on such differences. *No. 4* represents a variation of the monogram, it may be an old form of म

Fig. 6, is an interesting coin, similar to my *Vasudeva*, and the *Manikyala* coins in some respects, but hardly so far advanced towards Hinduism, inasmuch as the fire-altar is retained, and the full marginal legend on both sides is in the unknown character, while the Nágari occupies only a secondary place on the field. This name, too, is, as it stands in MASSON'S drawing, wholly uncertain, with exception of the initial *Sri Va.* . . It may be श्रीवहरवन्न . ल.

We now arrive at a class of coins of considerable interest as well to the history of India, as to the science of numismatics ; for the gradual manner in which the nature of their device has been developed is as much a matter of curiosity, as the unexpected conclusion to which they lead respecting the immediate prevalence of the same Sassanian (or ignicolist) rule in Upper India, while the foregoing coins only prove the mixture of Hinduism with the religion of Bactria.

Colonel TOD has repeated an observation of Dr. CLARKE, the traveller, that "by a proper attention to the vestiges of ancient superstition, we are sometimes enabled to refer a whole people to their original ancestors, with as much, if not more certainty, than by observations made upon their language, because the superstition is engrafted upon the stock, but the language is liable to change." In some respects the converse of this proposition would be better

suiting to the circumstances of India, where we have long had irrefragable proof of the alternate predominance of the Buddhist and Bráhmancial faith among people using the same language; and now we are obtaining equally strong testimony of the engrafting of the fire-worship upon the same local stock. The extensive spread of this worship in the north-west is supported by the traditionary origin of the *Agnicula* or fire-worshipping races, whence were derived some of the principal families of the Rájputés.—Indeed, some have imagined the whole of the *Surya-vansís*, or sun-descended, to have been of Mithraic origin, and the *Indu-vansís* to have been essentially Buddhists*. Numismatology will gradually throw light upon all these speculations, but at present all we can attempt to elucidate is the important fact of another large series of Hindu coins, (namely, that bearing the legend श्री मदादिवराह *Srímád ádi varáha*,) having directly emanated from a Sassanian source. I say another, because the *Saurashtra* coins, and the *Chauka-dúkas* their descendants, have been already proved to possess the Sassanian fire-altar for their reverse. The sects of the *Surya-panthis*, and the *Mors* who are known as fire-worshippers at *Benares*, have not perhaps received the attention they merit from the antiquarian;—but even now the solar worship has a predominance in the Hindu pantheon of most of the *Márwár* principalities. Colonel Töp thus describes the observances sacred to this luminary at *Udayapur* (the city of the rising sun):—“The sun has here universal precedence; his portal (*Surya-pol*) is the chief entrance to the city; his name gives dignity to the chief apartment or hall (*Surya-mahal*) of the palace; and from the balcony of the sun (*Surya-gokra*) the descendant of RÁMA shews himself in the dark monsoon as the sun’s representative. A huge painted sun of gypsum in high relief with gilded rays, adorns the hall of audience, and in front of it is the throne. As already mentioned, the sacred standard bears his image, as does that Scythic part of the regalia called the *changí*, a disc of black felt or ostrich feathers, with a plate of gold to represent the sun in its centre, borne upon a pole. The royal parasol is termed *kirnia*, in allusion to its shape like a ray (*carnat*) of the orb.” Many other quotations from the same author might be adduced in proof of the strong Mithraic tinge of Hinduism in modern *Rájputána*: and, in fact, the Muhammadan historians tell us that the fire-worship in *Gujerat* was only finally uprooted in the time of ALA-U’DÍN’S incursions into the *Dekhan*.

* *Annals of Rájasthán*, I. 63. See also preceding remarks.

† Can this have any connection with the title *korano* of our coins?

Fifteen years ago Colonel CAULFIELD sent me two coins dug up at *Kota*, where he was then Resident, which were engraved in Pl. III. of the Asiatic Researches, XVII. as fig. 65. It seemed then perfectly hopeless to attempt a guess at their nature—but now we can pronounce precisely the meaning of every rude mark they contain—the fire-altar and its attendant priests, and the bust of the prince on the obverse. Colonel STACY's collection has furnished the chief links of this investigation, but it is to Captain CUNNINGHAM's examination of it and careful analysis of the numerous small silver *Varáhas* of our several cabinets that we are indebted for the knowledge of the balusters, parallelograms and dots being all resolvable into the same fire-altar and its attendants. Indeed so long ago as January 1836, he wrote me from Benares his conjectures that this series was descended from the Parthian coins.

From the selection he had assorted to trace out and illustrate this curious fact, I have been obliged to restrict myself to such as my plate would contain; giving the preference to those that exhibit well defined letters on some part of the field.

Fig. 7, silver. Col. STACY. Obverse, the Sassanian head in its degenerated state, or cut in outline: the hair is represented by a mere ball, the ear by a curve, &c.; the two stiffened muslin lappets rise from each shoulder as in figs. 3 and 5, and would be utterly unintelligible but for the light thus afforded. Above the head is the Sanskrit श्री (resembling the Gaur or Bengálí form) and in front of the mouth the letter रु which is most probably a भ or bh. On the reverse of this coin the fire-altar is very discernible, and it is instructive to study the configuration of the two supporters, the flame, and the altar itself, so as to be able to follow out the subsequent barbarization they were doomed to undergo. Thus in fig. 8 (Col. STACY) they lose a little more:—in 9 (ditto) the two breast dots and the curve of the arm separating them from the body are barely traceable. In Col. STACY's copper coins 11 and 12, the engraver has collocated the various dots and lines without any regard to their intent or symmetry. Then in 13, 14, which are precisely similar to the class engraved in figs. 17, 19, 20, Pl. L. vol. IV., the fire altar is transformed into a kind of spear-head, or the central shaft taken out and supplanted by the old Nágari letter ञ m; but the side figures, where the die permits of it, can still be readily made out. These general remarks will save the necessity of describing the reverse of each coin in detail. There are equally grotesque varieties in the contour of the face on the obverse, which none but an experienced eye could trace:

for instance, in figs. 11, 13, and 14, where the eye, nose, lips and chin resolve themselves into elementary dots, very like those on the Saurashtra coins.

Fig. 9 has the letters श्रीलघ or श्रीलघ *Srī Ladha* . .

Fig. 10, a small copper coin belonging to Dr. SWINEY, is in a far superior style, with the exception perhaps of an unaccountable substitution of the *chakra* for the head of the attendant at the altar! Can thus it denote the Sun himself? There are letters in front of the face श्रीदट . . . *Srī Dat* . . . or some such name.

In figs. 11 and 12 (which latter gives the lower portion of the same die), there are more letters than usual:—enclosed in a circle on the cap or crown the letter स *s*: then in front of the nose the usual श्री, and below it the ढ or *h* of the same alphabet.

In the lower series (13, 14,) the shoulders and hand are generally replaced by letters. On some the context seems to make श्रीविग्र . . *Srī Vīgra (ha)*; on others श्री यो . . *Srī Yo*, and श्रीपि . . *Srī Pi* . . . None are complete enough to give us a cognate name.

Having conducted this line of Indo-Sassanians down to its amalgamation in the *Varāha* series of my former plate, we may recede, once more, back to the period when the Indian artists could execute a less imperfect copy of the Grecian or Sassanian portrait-die.

Figs. 15, 16 of this plate, and 6 of the ensuing one, are types of a distinct group of copper coins, plentiful in the SWINEY and STACY cabinets. The appendage to the shoulder decides the Sassanian origin, and the wheel on the reverse seems to be borrowed from the emblem above the fire-altar. I incline to think it the solar effigy, rather than the symbol of a *Chakravartti*, or ruler of universal dominion. It is probable that this common emblem is still preserved in the sun of the *Ujjain* and *Indore* coins of the present day. There is the appearance of a letter in front of the face, but ill defined. On the opposite side, however, the two large letters under the wheel are most distinctly तोर, *tora*, the meaning of which remains a mystery. They are not in the same alphabet as that of the preceding coins, but of the more ancient *lāth* character which accords so far with the comparative superiority of the engraving.

Plate XV.

Figs. 1, 2, 3, from Colonel STACY's drawings, and 4, 5, from Dr. SWINEY's coins, are closely allied to the series just described: the Indian bull only being brought on the reverse, generally with the retention of the *chakra* under his feet or on his haunches. The name in front of the *rāja's* face in figs. 3 and 4 contains several recogniza-

ble letters; on fig. 5 they are still more distinct, श्री प्रहेर कु it may possibly be intended for श्री महाराजा *Srī Mahārājā*, leaving us still in the dark for a name.

On the reverse of fig. 4, under the bull, are the letters विजय वग *vijaya vag.* . . a form that will be found more developed in another branch of this curious series below.

In the next variety, figs. 7 and 8, of which Dr. SWINEY boasts the largest supply, the Sassanian head is no longer retained, but the *chakra* remains coupled with a kind of cross which may be read as the syllable *ku* of the old alphabet. The bull of the reverse is now accompanied by an attendant exactly in the fashion of the inferior *Kadphises* or OKPO group of the *Mithraic* coins.

In the succeeding variety, figs. 9, and 10 (SWINEY), the *chakra* gives place to the trident (of SHIVA?) and the bull takes an attitude of repose à la *Nandi*. The letters वीदीसगु *Vīdī sagu* or *Vēdēsagu* are bounded by the marginal dots, and must therefore be complete, however unintelligible. Were there room for a final न्न we might conjecturally read विदेशगुप्त *Vīdēsagupta*, “cherished by foreigners;” which would tally with the notion of a Parthian interloper.

In fig. 11 (which I also engraved in the *Kadphises* plate of vol. III.) the trident has the letters त्रि, as if for *trisula*.

In figs. 12 and 13 the symbol is more like the original fire-altar:—to the former are adjoined the letters रुद्र, or perhaps रुद्र *Rudra*, a name of SHIVA.

In figs. 14, 15, (STACY,) and 16, (SWINEY,) the standing figure has quitted the bull to take the chief post on the obverse—the marginal inscription of 14 commences with राज and the last letter is स.

In figs. 17, 18, (SWINEY,) the bull is again replaced by the *chakra*, with two Sanskrit letters षत or सुत—sense unknown.

And now we advance or perhaps it would be more correct to say retrograde to a much more satisfactory group, forming as it were a link between these Indo-Sassanians, and what have been called the Buddhist coins.

The specimens of this series, christened the “cock and bull” by Colonel STACY, and first made known by him, were deficient in preservation; but Mr. TREGGAR of Juanpúr has since been fortunate enough to procure a considerable quantity of various sizes with the epigraph beautifully distinct. They were found in company with copper coins of the GUPTA series, which are in the same style both as to the letters and their horizontal situation in what is called the *exergue* of western numismatics. As pointed out by Mr. TREGGAR, there are three varia-

tions in the reading. On 20 and the coin below it; सत्यमितस *Satya mitasa*. On the fine coins figs. 21, 22; सयमितस *Saya mitasa*. And on Nos. 19, 23, 24 and 25; विजयमितस *Vijaya mitasa*. The variable portion of these, *satya*, *saya*, and *vijaya*, are evidently epithets, the perfect, the true, the victorious,—but the name to which they are applied, *mitasa*, whether of a person or thing, is unfortunately only open to conjecture. From the analogy of the *okro* bull, and the evident descent that has been traced in these plates to a *Mithraic* origin, I feel strongly inclined to read the word मित्रस्य “*mitrasya*, of the true, the victorious sun,” the *Mithras*.—*Mitra* has also the signification “ally,” if it be preferred to confine the title to a mundane ruler.

If the possessive termination be not made out, the terminal *s* may possibly be used in place of the *visarga*.

In figure 22, the trilingual symbol brings us directly to the extensive and oldest of our Hindu series. Of these we have, thanks to Mr. TREGGAR and Col. STACY, enough to fill another plate or two, but they must be kept distinct; while to close the present plate more consistently, I have inserted in figs. 26, 27, two small silver coins found by Capt. BURNES at old *Mandiví* or *Raipúr* in *Cutch*, having Sassanian heads, and reverses respectively corresponding to figs. 7 and 12.

The little copper piece 28, from the same place, has the Nágari letters श्री भीम *Srí Bhíma*; the last letter uncertain.

To balance these I have selected three copper coins of Dr. SWINEY'S store, on account of their having the *chakra* or the bull for obverse. On No. 31 we can read the titles श्री . . . महाराज *Srí . . . Mahárája*; the name as usual provokingly obscure! Dr. S. reads it *ganapati*.

Plate XX. Ceylon Coins.

After wading through the doubtful maze of obscurity exemplified by the foregoing coins, where we have almost in vain sought a feeble landmark to guide us even as to the race or the country whence they sprung, it is quite a relief to fall upon a series of coins possessed of their true and legitimate value as unequivocal evidence of the truth of history.

The peculiar coins of ancient *Ceylon* have been long known to collectors: they have been frequently described and depicted in books, and the characters they bear identified as Deva-Nágari, but little more. MARSDEN and WILSON, as will be seen below, were quite at fault in regard to them, and so might we all have remained had not the Hon'ble Mr. G. TURNOUR published his *Epitome of the Ceylon History from the Buddhist Chronicles*. Upon my publishing in vol. IV. a sketch of the coin which ranks first in the present plate, and suggest-